

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 8.]

SATURDAY, MARCH 15, 1856.

[PRICE 3d.  
BY POST, 4d.]

## Musical Announcements.

### NEW PHILHARMONIC SOCIETY.—

Subscribers and the public are respectfully informed that the CONCERTS will take place on the following Wednesday evenings:—April 2 and 23, May 14, June 4 and 25. Subscriptions for reserved seats, £2 2s.; professional subscribers, £1 1s.; unreserved seats, the number of which is limited, £1 1s. Subscribers' names received at the Office of the Society; at Messrs. Cramer, Beale, and Co.'s, 201 Regent-street; and at Messrs. Keith and Co.'s, Cheapside.

W. GRAEFEL NICHOLLS, Hon. Sec.

### ST. MARTIN'S HALL.—HANDEL'S

MESSIAH will be performed on Monday, March 17, under the direction of Mr. JOHN HULLIAH. Principal vocalists:—Mrs. Sims Reeves, Miss Banks, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Tickets, 1s., 2s., 6d.; stalls, 5s.—Commence at half-past 7.

### MR. WM. STERNDAL BENNETT

respectfully announces to his friends and the public that his PERFORMANCES OF CLASSICAL PIANOFORTE MUSIC (12th annual series) will take place at the Hanover-square Rooms, on Tuesday evenings, April 8, May 6, and June 3. Subscription tickets for the three performances, One Guinea, to be had of Mr. W. S. Bennett, 15 Russell-place, Fitzroy-square; Leader and Cook, 63 New Bond-street; and of the principal music-sellers.

### MISS POOLE, MISS BRUNEL, LUCY

ESCOTT, Mr. George Porren, Mr. T. Williams, Mrs. C. W. Bernard, &c. &c., will sing at Mr. and Mrs. Pawsey's Benefit Concert, at the Southwark Literary Institution, Borough-road, on Monday, March 17th, 1856. Tickets, 1s. and 2s. each.

### MR. and MRS. PAGET (R.A.M.),

Bass and Contralto, sing at Bath (morning and evening), March 22nd; Stroud, 24th; Gloucester, 25th; Calne, 26th; Devizes, 27th; Kidderminster, April 2nd.—Communications relative to concerts and oratorios to be addressed Atherton, Warwickshire.

### MR. LAMBERT (of York Cathedral),

Vocalist, Bass, is open to accept Engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union terrace, York.

### WILBYE COOPER, 93, Park Street,

GROSVENOR SQUARE.

### MR. WILLY has returned to London

for the Season.  
22 Trigon-terrace, Kennington.

### MISS BIRCH has the honour to an-

nounce to the Nobility and Gentry that she has returned to town for the season, and has recommenced her lessons in Italian and Sacred Singing, at her residence, 83 Baker-street, Portman-square. Miss Birch attends schools and private families.

### BARON CELLI, Maitre de Chapelle

to the late King of Bavaria, and Professor of Singing to Mdmes. Grisi, Albertazzi, Boccabadati, Scherberbeckner, &c., is in town for the season. Applications for lessons to be made at his residence, 70, Welbeck-street, Cavendish-square.

### BRISTOL CATHEDRAL.—There are

VACANCIES for a Tenor and Alto in the choir of the above Cathedral. Daily attendance. Salary, £50 per annum. Testimonials of qualification and character to be sent to the Rev. Precentor Caley, 12, Caledonia-place, Clifton, on or before March 24. The day of trial will be March 27.

### A YOUNG LADY, having a Contralto

Voice of superior quality, is desirous of entering into an engagement to sing in a choir on Sundays. A salary expected. Address, L. B. Musical Gazette Office.

### MISS HUGHES (R.A.M.), Vocalist,

who has just returned to town from a very successful tour in the North of England, with Mr. Ellis Roberts, Harpist to H.R.H. the Prince of Wales, will be happy to receive engagements for Oratorios or Concerts.

Address—69 Great Queen-street, Lincoln's-Inn-Fields.

### MR. BALFE begs to announce to his

Friends and Pupils that he has arrived in London for the season. All communications to be addressed to his residence, 11 Cork-street, Burlington-gardens.

### MUSIC HALL, SURREY STREET,

SHEFFIELD. Concert Parties, Lecturers, and Exhibitors, may obtain all particulars of Charges, &c., by application to the Secretary, who will be happy to undertake all Local Arrangements connected with Concerts, &c.—W. E. EVANS, Secretary, Music Warehouse, 51, Norfolk Street, Sheffield (late Dawson).

### A YOUNG MAN possessing an ALTO

voice of superior quality, wishes to enter into an engagement for Sunday, &c. Has plenty of time during the week at his disposal. A salary expected.

Address, X.Y.Z., Musical Gazette Office.

### MISS BESSIE DALTON, VOCALIST

(Soprano). Communications respecting engagements to be addressed to her residence, 60 Princes-street, Leicester-square.

### MR. LAND begs to announce his RE-

TURN to LONDON for the season, and will receive his Pupils as usual. Address, 12 Hinde-street, Manchester-square; or Messrs Cramer, Beale, & Co., 201 Regent-street.

### MR. HENRY REGALDI, Professor of

Singing at the Royal Academy of Music, and principal Tenor Singer of St. Mark's Church, is now open to an engagement in a choir for Sunday mornings only.

Address, 121 Great Portland-street.

### MISS POOLE, the Vocalist, respect-

fully announces to her friends and the public that she does NOT GIVE READINGS from SHAKESPEARE, nor has she any knowledge of the person bearing her name.—27 St. Paul's-road, Camden-town.

### A YOUNG LADY, the daughter of a

late officer, is willing to engage herself as Pianist for Evening Parties or Private Circles.—Apply by letter to R. S., 2 Gerrard-street, River-terrace, Islington.

### LESSONS in the Italian Language,

by an Italian Gentleman, of full literary education, and accustomed to private and public teaching. Good references. Terms very moderate.—Address by letter, prepaid, Mr. G. Carbone, No. 12 Wine-office-court, Fleet-street.

### TO ORGANISTS.—Wanted, for Hope-

street Unitarian Church, Liverpool, an efficient ORGANIST, qualified by experience and ability to manage a Choir. Services morning and evening on Sundays.—Address applications, stating age, previous engagements, &c., to Edward Estill, Esq., 6 Church-street, Edge-hill, Liverpool.

### A GENTLEMAN, with a knowledge

of Music, is desirous of investing a certain sum in some establishment, by which (in addition to his personal assistance) he could secure a sufficient and increasing competency.—Address, Musicus, 8 Great St. Andrew-street, Bloomsbury, London.

### SINGING.—A Young Lady, R.A.M.,

possessing a pure, sweet Mezzo-Soprano voice, good intonation, and who reads quickly at sight, will give a handsome Douceur to any party procuring her an engagement in a Madrigal Union, Concert, or Choir.—Address, Iris, 21 Margaretta-terrace, King's-road, Chelsea.—N.B. Schools and Families attended.

### TO MUSIC-SELLERS, &c.—Wanted,

by a Young Man, of highly respectable connexions, a re-engagement in a Music Warehouse. He has a thorough practical knowledge of the business, and can tune, regulate, and repair Pianofortes. He has unexceptionable references from a situation he has filled in a first-class music warehouse for the past four years, and three years previously in a pianoforte manufactory.—Address, J. P., Mr. Williams, Publisher, 123 Cheapside, London.

### MUSIC WAREHOUSE, 17 Soho-sq.—

THOMAS LETCHFORD (late Jewell and Letchford) begs leave most respectfully to inform his friends and the public generally, having arranged with his late partner for the entire stock of music and music-plates, it is his intention to carry on the business as before, when he hopes to be favoured with a continuance of that support hitherto received, which it will be his constant endeavour to merit. N.B.—Authors' works published on moderate terms.

## Theatrical Announcements.

### THEATRE ROYAL, DRURY-LANE.

—Mr. EMERY, of the Royal Olympic Theatre, begs to announce that he has taken the above theatre for five nights, commencing on Monday, March 17, when he will have the honour of appearing in a series of novel entertainments, in which the various delineations of character will be presented and the different incidents depicted entirely by himself. To commence each evening, at 8 o'clock punctually, with THE TALE OF A TRAIN, with Pictures of the Passengers.—First Class, Second, Third, and Parliamentary. To be followed by LIFE IN PORTRAITURE, in which Mr. Emery will present a series of celebrated pictures, concluding with a representation of the Art Drawing by H.R.H. the Princess Royal. The whole to conclude with BALAKLAVA BAY, with a view of things as they were, are, and might be.—Box-office open daily.

### THEATRE ROYAL, DRURY-LANE.

—ENGLISH OPERA.—Managing Directors, Messrs. J. H. Tully and F. Kingsbury.—Commencement of the Grand English Opera Season on Easter Monday, March 24, 1856, when will be presented (first time) an English Version of Verdi's celebrated Opera, IL TROVATORE, entitled THE GIPSY'S VENGEANCE; and a New Magical, Musical Mystery, called MARGUERITE: a Legend of Love. The following artists are already engaged:—Lucy Escott, Miss Fanny Huddart, Miss Dyer, Miss Cora Bell, Miss Fanny Reeves, Miss Minter, Miss Lees, and a numerous Corps de Ballet; Mr. Elliot Galer (his first appearance since his return from Italy), Mr. Augustus Braham, Mr. Henri Drayton, Mr. Farquharson, Mr. Hamilton Braham, Mr. J. Halford, Mr. T. Williams, Mr. H. Mapleson, Mr. Bernard, &c. Full Band and complete Chorus.—Stage Manager, Mr. Robert Boxby.

### ADAMS'S ORRERY.—PRINCESS'S

THEATRE.—Mr. C. H. ADAMS will give his ORRERY and TRANSPARENT MOVING SCENERY (26th year in London), every evening (Friday excepted), at 8 o'clock, terminating at 10. Stalls, 3s.; dress boxes, 2s., 6d.; upper boxes, 2s.; pit, 1s.; gallery, 6d. Schools and children at half price to the pit and boxes.

## NOTICES, &amp;c.

To ADVERTISERS.—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words . . . . . 6d.  
For every subsequent twelve words, or less . . . 6d.  
For example—An Advertisement of fifty-eight words would cost 3s.

J. ROUSE.—The price of the work is 3s. 6d., and the address is Peter's Hill, Doctor's Commons. We shall be most willing at any time in our "Notices" to give information to any correspondent, but we cannot give the prices of music in the "Review" column.

MR. WHITHAM.—The tickets arrived on Thursday, about seven days too late to make arrangements for attending the concert.

Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing Cross Office.

Every exertion will be made for the punctual delivery of the GAZETTE: complaints on this subject should be sent direct to our Office.

## SUBSCRIPTIONS RECEIVED.

H. A., Ryde. R. F., Glasgow.

G. WOODS.—The subscription is three months from the date of the first number. The non-arrival of your Gazette is a perfect mystery to us, if you ordered it to be forwarded to you regularly. A copy of No. 7 and a letter were sent to you on Wednesday.

## THE MUSICAL GAZETTE

LONDON, MARCH 15, 1856.

MR. W. STERNDALE BENNETT has been appointed Professor of Music in the University of Cambridge, obtaining a majority of votes so large as to prove his strong claim on musical grounds to the vacant post, and the esteem in which he is held by the Senate (for Mr. Bennett has many a friend at Cambridge). The appointment of this gentleman will give a certain amount of satisfaction to those who dislike to see square men in round holes, but we grieve to think that the filling of the vacant chair by a musician who cannot be spared from London, is a proof of the gross absurdity of the professorship altogether. Mr. Bennett will not leave London;—oh dear no! He has just received an appointment in the Metropolis of more value, musically and pecuniarily, than many professorships, and he is wanted daily in town at either a Royal Academy, two or three ladies' colleges or private schools, or is waited upon by as many pupils as a popular physician has consulting patients. With every moment thus occupied—to say nothing of a Philharmonic orchestra to conduct, and a board of directors to keep in order—how can this worthy gentleman and accomplished musician do much at Cambridge? True, he will do without doubt all that is required of him by the Senate; he will grant the degrees, and attend on all occasions when his presence is necessary; but inasmuch as he cannot possibly be in London and Cambridge at the same moment, the rehearsals of a grand orchestra—the studies of individual pupils—the classical chamber concerts, &c., &c., must be attended to, to the exclusion of all furtherance of music's cause at the University. The heads of the universities are to blame for music remaining so slighted in their colleges. These edifices are occupied for the most part—shall we not say?—by students for the church, and we appeal to any one who has had experience in college life, whether comic songs and cornets-à-piston are not more prevalent than music of any steady order, to say nothing of the music of the church, which they should be compelled to study and practise to some extent. We would not have under-graduates singing of psalms the whole day long, but we would have a system of musical instruction instituted which should compel at least all such as proposed entering the church to study for an amount of musical proficiency which

should enable them to feel as great an interest in the musical portion of the Church Service as their literary and theological studies qualify them for taking in all points of doctrine. Scarcely a week passes in any district where the want of this is not felt. Members of congregations come to the incumbent of their church and suggest various alterations, curtailments, extensions, or what not, in the music of the church; and in many cases the minister, unwilling to admit his ignorance of the subject, authorises one thing or commands another to the annoyance of the organist, who is perhaps a man of education and devotional feeling as well as a professed musician. Consequently disputes frequently arise for which no cause would be given were the minister able, musically and confidently, to answer those who apply to him.

We have referred to the necessity for a cultivation of music amongst those who are about to enter the Church, since there is not even a village in the whole kingdom where the beneficial effects of such a compulsory measure would not be in time felt; but we do not intend that their study should be confined to sacred music. We see no reason why Oxford and Cambridge should not have the finest orchestras in the world, and choral bodies in the highest state of discipline. At these universities, for many months in the year, are assembled gentlemen who, in spite of the "coaching," "cramming," and "working up" which they undergo, have yet leisure for occasional music meetings, and means for the purchase of instruments; why should not such practice be started? Surely there would be enough musical men already to begin quartett meetings, vocal or instrumental, and, when once such gatherings were commenced, we feel convinced there would be a desire amongst their brethren for the study of music. At present Oxford and Cambridge are far behind many a factory town in the cultivation of music; yet they talk of a "Professor's chair," and the Senate takes five hours to appoint a person to occupy it. For our parts, we beg to express our total surprise that any one should have applied for the "honourable seat." Mr. Sterndale Bennett's musical position is not advanced one peg by his appointment. Every one thought highly of him before, and we well know that no one will have a higher opinion of him because he fills the chair at Cambridge. So much for an ENGLISH MUSICAL PROFESSORSHIP!

All who have the opportunity of perusing this Number of our Journal are earnestly requested to send in their names as Subscribers direct to the Office, No. 141, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or Newsvenders, an intimation that they have so done will be gratifying to the Proprietors.



ON Saturday last, Her Majesty and the Prince, accompanied by Prince Alfred and the Princess Helena, visited the Botanic Gardens, in the Regent's Park.

Her Majesty and Prince Albert, Prince Arthur, and the Princesses Helena and Louisa, attended the Princess's Theatre yesterday week.

Her Majesty and His Royal Highness Prince Albert, accompanied by Her Royal Highness the Princess Helena and Prince Victor of Hohenlohe, honoured the Olympic Theatre with their presence on Tuesday evening.

The following pieces have been performed at the Palace during the week:—War song, "Philistines, hark!" (*Elis*), Costa; Overture, Terzetto, and Polacca, the Earl of Westmoreland; "Aria e Coro" (*Zora*), Rossini.



## Metropolitan.

### PICCO, THE SARDINIAN MINSTREL,

Gave his first concert at the Hanover Square Rooms on Saturday evening last, to the extreme gratification of a select and fashionable audience. Picco was born blind, and the exceeding quickness and perseverance peculiar to those deprived of sight are displayed in his case to a very considerable extent. Our readers will scarcely believe us when we tell them that on a common wooden whistle with three holes—classically styled in the programme “the Pastoral Tibia”—he obtains a compass of upwards of two octaves, and executes rapid and *cantabile* passages with equal facility; as if eager to show his command over both styles on his first appearance, he selected the *aria*, “Casta Diva,” from *Norma*, playing it in the original key, F, but an octave higher. His performance excited quite a storm of applause, no less well-deserved than hearty; for, in spite of the illegitimacy of the instrument, there was such marvellous expression thrown into the opening movement, and such brilliancy of execution and correctness of intonation in the cabaletta, that no musician could have been otherwise than pleased as well as astonished. It is remarkable that the command he has acquired over this primitive and insignificant instrument is not confined to certainty of tone and the finished playing of rapid passages, but extends to the expressive *portamento* that gives such effect to the efforts of a good vocalist or violinist. The tone he produces is excessively clear and pure, resembling the piccolo, but, we fancy, possessing more body and mellowness; it is only shrill when the upper notes are employed in *forte* passages, and then it is really too piercing. Poor man! he cannot read the *Musical Gazette*, but his adviser or advisers can, and they should convey our advice that he modulate these upper notes if possible, thereby rendering his instrument pleasing without objection. He was exceedingly nervous at the idea of coming before a London audience, and commenced “Casta Diva” slightly sharp in pitch; as he gained confidence this was remedied. After he had been led twice forward into the room to bow to the continued applause of the audience, the “Pastoral Tibia” was handed round for the inspection of the curious. In the second part of the programme he played the “Carnaval de Venise,” with a number of variations, embracing those by Paganini, and some, entirely new, by Picco, intended to display the particular resources and effects of his whistle; these were marvellously performed, chromatic passages, sudden changes of octave, a continued shake with the melody *staccato* in the upper octave, and a variation with each phrase echoed, being rendered with perfect ease and finish. The echo was so perfect as almost to make one doubt that all was accomplished by one performer. A loud encore followed the *coda*, and several more variations, equally fantastic, were readily given. Every one must go and hear Picco; they will be both astonished and pleased.

Those who attended his *début* on Saturday, not only had their curiosity gratified, but spent a delightful musical evening. The Orchestral Union, under the conduct of Mr. Alfred Mellon, were engaged, and performed Beethoven's First Symphony, and the overtures to *Ruy Blas*, *Oberon*, and *Le Domino Noir*. Mr. Mellon is a spirited conductor, and, we are inclined to think, one who does not spare rehearsal, for the symphony was gloriously performed, and there was a precision and unity of intonation amongst the strings that is not generally observable at a “public rehearsal.” Mr. Mellon must not, however, be too spirited; Miss Lascelles sang the contralto air from Rossini's *Stabat Mater*, and the band in several phrases overpowered the vocalist; by the bye, talking of Miss Lascelles reminds us that she substituted a very ungraceful cadenza at the end of the “*Fac ut portem*,” for that which Rossini wrote. What Rossini has written is well, and it is always better to let well alone. She also sang Haydn's canzonet, “She never told,” with great care and expression. The other vocalist was Signor Veroni, who might either have been absent, or have sung some other song than Verdi's insipid “*Il balen*,” we didn't care which. The whole of the accompaniments were orchestral, even Picco's solos being accompanied by the full band.

The Marquis d'Azeglio, the Sardinian Minister, was present.

### LONDON SACRED HARMONIC SOCIETY.

HAYDN'S *Creation* was given at Exeter-hall, on Wednesday, under the conduct of Mr. Surman. The oratorio was preceded by Dr. Elvey's anthem, “O be joyful in God,” the solo part in which was sung by Mr. Dyson, whose voice tells better, doubtless, in St. George's Chapel, Windsor, than in Exeter-hall, London. This composition, which was written for some special occasion—we forget what, at the moment—is dedicated, by permission, to her Majesty. It was conducted by the composer, and was well received. The solo vocalists in the *Creation* were Miss Belina C. Whitham, Mr. Wilbye Cooper, and Mr. Lawler, who acquitted themselves well. Miss Whitham is new to Exeter-hall; she displays an excellent voice, and, if she studies, will no doubt be an acquisition to both sacred and secular concerts. Mr. Cooper's voice is flexible, but his style somewhat hard; he has plenty of time before him, however, and, as he is a careful singer, will gradually make his way. Mr. Cooper's voice is not large, so he must recollect the fable of the frog and the ox, and not employ too much effort when in so extensive an arena as Exeter-hall. Mr. Lawler sang correctly as regarded the music, but a little flatly as respected the intonation. Does Mr. Lawler sing too much, or practise too little, or what? The band and chorus, who ought to know the *Creation*, were very efficient, the latter singing better in tune than the generality of our London choirs. The performance was very well attended.

### CRYSTAL PALACE.

The following is the return of admission for six days, from March 7 to 13:—

	Admission on Payment.	Season Tickets.	Total.
Friday, March 7..	628	199	827
Saturday, „ 8..	136	1523	1659
Monday, „ 10..	942	202	1144
Tuesday, „ 11..	882	199	1081
Wednesday, „ 12..	999	302	1301
Thursday, „ 13..	963	236	1199
Total ..	4550	2661	7211

### ANNOUNCEMENTS FOR THE WEEK.

MONDAY.—Mr. George Case's concert, Exeter Hall, 7 o'clock.  
Concert at Sadler's Wells Theatre.  
Handel's *Messiah*, St. Martin's Hall, 7½.  
Mr. G. Sach's concert, Lecture Hall, Walworth, 8 o'clock.  
Mr. and Mrs. Pawsey's concert, Southwark Institution, 8 o'clock.  
TUESDAY.—*Messiah*, Exeter Hall, 8 o'clock.  
WEDNESDAY.—*Messiah*, Exeter Hall, 7½.  
SATURDAY.—Crystal Palace concert, 2½.

We are compelled to defer notices of the Nightingale Fund concert and other matters until next week.

ON Monday evening, Mr. Ella delivered a lecture on Music, at the London Institution, Finsbury Circus, the theatre of which was crowded by an audience who gave warm tokens of satisfaction with the lecturer's discourse and anecdotes of musical celebrities. Mr. Ella was assisted in the illustrations by Miss Ransford, Miss Lascelles, Messrs. Williams and Smythson, and by Mr. Kiallmark at the pianoforte.

MADAME GASSIER appeared at the Lyceum, on Thursday, in *La Sonnambula*, for Mr. Loder's benefit.

HERR IGNACE TEDESCO gave his second concert at the Hanover-square Rooms, on Thursday evening, performing Beethoven's grand sonata in B flat, op. 22, and joining Messrs. Jansa, Goffrie, and Paque, in Spohr's first quintett. Herr Oberthür and Mr. Aguilar performed a duet for harp and pianoforte on themes from *Lucresia*, the arrangement of the former gentleman, and vocal music was contributed by Signor and Madame Ferrari, Mdle. Sedlatzek, and Madame Wellpert. The pieces selected by Herr Tedesco for his first appearance belonged more to the “drawing-room” class of music, and we were glad to see Beethoven's sonata in the second programme.

MISS BIGNALL gave her first *soirée musicale*, at the Marylebone Institution, on Thursday, assisted by Misses Ellen Williams and Whitehead, Mrs. Benthin, Signor Nappi, Messrs. Regaldi and Higginson, with Mr. Cheshire (harp), Mr. Isaacs (violin), Mr. Walter Macfarren (pianoforte). Mr. Benthin conducted.

MR. GEORGE BUCKLAND gave his entertainment, "The Songs of the Day," at the London Mechanics' Institution, Chancery-lane, on Wednesday evening.

THE same evening Mrs. Fanny Kemble read *Othello* at the Marylebone Institution.

ON Tuesday evening a concert was given at the Eyre Arms, Mr. and Mrs. H. Drayton, Mdle. Corelli, Messrs. Augustus Braham, Cheshire, and Richardson, being engaged.

MR. CHARLES SALAMAN lectured at the same rooms on Thursday evening, assisted by Miss Milner and Mr. H. C. Cooper; and on Monday evening at the Marylebone Institution.

AN amateur *soirée musicale* was given at Hanover-square, on Wednesday evening, by the vocal class of the St. James's Literary Society. Professional assistance was obtained in the persons of Miss Cole and her sister, Mrs. Gilbert. Mr. R. H. Lyon conducted.

MR. WHITHAM, organist to the Licensed Victuallers' Asylum, and Mr. B. Herring, gave a concert in the Board Room of this Institution, in the Old Kent Road, on Thursday evening, assisted by Miss Belina Whitham, Miss Lizzy Stuart, Signor and Madame Onorati, Mr. George Tedder, Mr. Coon, and Master Herring. Mr. Whitham presided at the pianoforte, and a chorus sang a madrigal and some pieces by Purcell and Bishop.

THE services of Mons. Jullien have been secured by Messrs. Cramer, Beale, and Co., of Regent-Street, for a series of musical performances in which the great master of the *baton* may display his energies to advantage. The same firm have also entered into an engagement with Mons. and Madame Gassier, and with Mr. Swift, the new tenor.

CAMBERWELL CHORAL SOCIETY.—This amateur Society gave a private *soirée musicale* on Wednesday evening last, and we had the pleasure of being present on the occasion. The *Song of the Bell*, by Romberg, was the work performed, and, on the whole, gave entire satisfaction. The chorus seemed to consist of about sixty voices, mostly German. Some of the choruses were given with great force and precision; we may especially mention—"When labour is by art directed,"—"Thousands when in union joined," and—considering its great difficulty—the "Fire" Chorus. The others were smoothly executed (that is, as smoothly as German voices can execute them), the most successful being "And now entomb'd," which is a beautifully written chorus, and was exceedingly well given. The solos were mostly well sung. The lady that took the soprano has a very good voice, the upper notes being beautifully clear and distinct; her most happy effort was the air, "O then with pealing sounds of joy." The tenor soloist (we believe Herr Kumpel) displayed a tolerable voice in the air, "The youth his mother's wardship spurns," and the duet, with soprano, "O blissful feelings." If this gentleman would subdue his voice a little we should have no fault to find with him. Of the bass solo (the master) we cannot speak in such terms of praise. The gentleman that took this rather unthankful part, has a moderately good voice, but prone to flatness, and being combined with a peculiar nasal twang, it is anything but pleasing. The amateur who took the second bass solo—"When weak and strong," (and who also took part in the quartetts), acquitted himself creditably. The quartetts were all very well executed, but it was a pity that the one for male voices was not given entirely either to German or English singers. It was also a mistake for the master to sing the recit—"One sad look;" it should have been given to the second bass voice. During the evening there were some very nice vocal and instrumental solos, Madame Pauer singing two German songs in her best style; and Herr Pauer (who is entitled to great praise for the able manner in which he has got up the chorus) played two solos on the pianoforte with his accustomed ability.

### Theatrical.

HER MAJESTY'S THEATRE.—We hear from good authority that the noblemen and gentlemen connected with Her Majesty's Theatre held a meeting on Wednesday last, and subscribed £50,000 to pay off the debts of that establishment.

LYCEUM.—A benefit was given yesterday week, for the relief of Mr. Allcroft, whose health, it appears, is seriously impaired by his long exertions in the cause of public amusement. The opera of *Fra Diavolo* was played on the occasion, and Mr. and Mrs. Sims Reeves, with Mr. and Madame Weiss, were amongst the principal performers. Mr. Charles Mathews also gave his valuable services.

MR. HINGSTON, treasurer of Covent Garden Theatre, had a benefit at the Lyceum on Tuesday, when a perfect heap of entertainments was given, consisting of the trial scene from the *Merchant of Venice*, *His First Champagne*, *Monsieur Jacques*, *Box and Cox*, a ballet, some minor performances, and a concert, in which appeared Madame Caradori, Misses Rose Braham, Emma Stanley, Thirlwall, Jacobs, Lucy Escott, Bessie Dalton, Messrs. H. Haigh, E. Murray, Jonghman, Farquharson, Beer, G. Case, and the Orpheus Glee Union. Mr. Eoder was the conductor. Mr. Hingston played "Box" in *Box and Cox*.

## Provincial.

### MANCHESTER CLASSICAL CHAMBER MUSIC SOCIETY.

IN a recent number of the *Musical Gazette*, we promised our readers that we would give them some particulars respecting the doings of this flourishing society; we now with pleasure redeem that promise, and further express our earnest hopes that other localities may be induced to make a generous attempt to foster and encourage so refining an influence as must be engendered and developed by the continued hearing of the undying works of our immortal composers.

That indomitable perseverance will be certain, sooner or later, to realise its just reward, is a comparatively accepted rule; there may seem to be occasional exceptions to this assertion, but it will be found that such failures are to be attributed to the fact that the efforts made were unsuited to the localities in which they have been tried rather than to any other cause. True it is that genius and talent are too often treated with neglect, but when these are joined to perseverance they usually succeed in bringing about results that are alike honourable to their possessors, and beneficial to the favoured locality in which they exercise their genial influences. But we are digressing.

It is with feelings of genuine satisfaction that we can point to the Manchester Society as an evidence, not of what *may be* (in theory) done, but what *has been* already accomplished. True it is that Manchester can boast of advantages that other towns may look upon with envy; true it also is that there is already (amongst the more wealthy classes) a considerable amount of musical acquirement; but notwithstanding all this it would be difficult, in the present state of society, for even this circumstance to ensure any positive success, were it not that there happens to be resident there a master-spirit in the person of M. Charles Hallé; for, in good truth, it is to his efforts that we have to look for the continuance of that meed of success that has already attended his untiring labours to establish and sustain what may not inaptly be termed a school for the study of the great works of the great masters. That the residence of an artist so highly talented has very materially influenced the musical tone of society in Manchester, from the nature of the performances given under his direction, cannot be doubted. This is quite evident from the improved character of the programmes arranged for the concerts at the Concert Hall, but far more so in those prepared for the Classical Chamber Music Society, where, coming into closer contact with the subscribers, the influences are more immediate and direct.

The society has now been in existence for several seasons, and has gradually and steadily progressed, until it has realised its present highly important position, ranking, as it now does, with societies of the very highest degree of importance in this and other countries. The business portion of it is managed by a committee of nine gentlemen, selected from the body of subscribers, the musical arrangements being entrusted to M. Hallé. On the whole, it may be remarked that the season just concluded has been amply successful, and in some respects has far exceeded its predecessors. Eight concerts have been given, and on each occasion



artists of the highest degree of eminence have been engaged for the interpretation of musical productions of acknowledged excellence.

The first concert of the past season, 1855-6, took place on the evening of November 22, 1855, the executants being Herr Molique, violin; M. Baetens, viola; M. Paque, violoncello; M. Hallé, pianoforte; the programme consisting of—

Trio in E flat, (Op. 1, No. 1) .. ..	Beethoven.
Sonata (Pastorale), Pianoforte in D, (Op. 28) ..	Beethoven.
Quartett in B minor, (Op. 3, No. 3) .. ..	Mendelssohn.
Solo, violoncello—"L'Eloge des larmes" .. ..	Schubert.
Andante with variations, (P. F. and Vio.) in D min.	Mozart.
Selection, (Pianoforte) .. ..	Chopin and Heller.

A peculiar interest may be supposed to attach to the trio above mentioned, since it bears the impress "Op. 1, No. 1." Of what gigantic works was it but the precursor! There is, however, a peculiarly Mozartish character about it which those familiar with the writings of that master will at once recognise. The composition was magnificently played throughout, the only question that seemed to present itself being as to the amount of tone produced by the violoncello; we could have desired a little more breadth where in other respects it was perfectly satisfactory. M. Hallé's rendering of the Beethoven sonata was all that could be desired by the most covetous.

Of the Mendelssohn quartett we can scarcely, in short, give even a faint idea of its character. That it is full of phrases of the most intense beauty is to say little; and if we reflect that it was one of the earliest productions of its gifted author, we may indeed be surprised to find that it may be pronounced comparatively faultless! Beauty of structure, boldness of design, exuberance of invention, and phrases of the most intrepid and passionate character for each instrument, present themselves as each portion of the work progresses, taxing the executive powers of the artists to a very considerable extent. It was superbly rendered. M. Paque's violoncello solo was a very charming interpretation of Schubert's beautiful theme; the concert being brought to a close by M. Hallé's performance of a selection of brilliancies splendidly performed.

The second concert of the series took place on the evening of December 6, 1855, the artistes engaged being the same as on the first concert, excepting the substitution of M. Sainton for Herr Molique, and the engagement of Mr. Carrodus as second violin, the programme consisting of

Quintett (Strings), in G (No. 81) .. ..	Haydn.
Sonata, P. F. in E minor, (Op. 90) .. ..	Beethoven.
Quintett in E flat, (Op. 44) .. ..	Schumann.
Solo, Violin, "Rigoletto" .. ..	Sainton.
Selection, P. F. .. ..	Bach and Chopin.

When it is remembered that the quartett of Haydn was produced in his old age—if we remember rightly, when nearly fourscore—we can but be surprised that the venerable author should have succeeded in avoiding any resemblances to his other and almost numberless works. The freshness and beauty of design are here as vigorous as in any of his writings produced in the very zenith of his life. That this work was truly a labour of love to the aged composer will be quite evident to those who will trouble themselves to analyse its development. The performance of the quartett was almost unexceptionable. If we could remark any reverse opinion, it was with reference to the *Adagio*, the which would have been (as we thought) better if a *shade* more dignity had been infused into it. We are sometimes apt to forget that our modern ideas of speed are more rapid than were those of Haydn and his contemporaries.

M. Hallé was peculiarly happy in his rendering of the E minor sonata of Beethoven, the lovely *rondo* of which received full justice on this occasion. Of the quintett by Schumann there is little to remark. That it is the work of an accomplished musician there are ample evidences; but it lacks the beauty of design, and further lacks the evident fertility of invention, that we meet with in the works of Mozart and Beethoven. That its construction is skilful must be admitted, but it is of too scholastic a character to become generally interesting.

M. Sainton's solo on melodies from the *Rigoletto* was a brilliant and masterly performance. The same may be said of the playing of a sarabande of S. Bach and a ballade by Chopin, performed by M. Hallé. Indeed, we know of no other pianist that so fully enters into the imaginative character of Chopin's writings, and performs them with the same amount of evident zest, as Charles Hallé.

The third concert, Dec. 20, 1855, introduced to us a new combination of well-known artists; the string quartett consisting of Herr Molique, Mr. Carrodus, M. Tolbecque, and Mr. C. Lucas; the pianoforte, as usual, acknowledging the master-hand of M. Hallé. The following was the programme:—

Quartett (Strings), in C (No. 6) .. ..	Mozart.
Sonata, P. F. and Vio., in C minor (Op. 30, No. 2) ..	Beethoven.
Quintett, P. F., Vio., Viola, Violone., in F minor	
(Op. 2, No. 2) .. ..	Mendelssohn.
Duet, 2 Vio. ....	Spohr.
Selection, P. F. ....	Schubert and Liszt.

The quintett of Mozart was exquisitely performed, as was also the sonata for pianoforte and violin. It would be difficult to produce two executants more highly qualified to do full justice to this grand composition, abounding as it does with passages that require the most decided character of interpretation, taxing both the dramatic powers and executive skill of each performer to an extent that fully evidences how little consideration Beethoven had for the convenience of those who might desire to perform his works. The quintett (with pianoforte) by Mendelssohn is another instance of what a great mind can accomplish. To attempt to give in detail an analysis of this master-work would be far too lengthy for our present purpose, our object being rather to point out *en passant* the character of music performed at these charming concerts. It was superbly rendered. The duet for two violins, given by Herr Molique and his worthy pupil Mr. Carrodus, was withal a clever exposition of Spohr's learned composition; but, though clever, not particularly interesting to other than violin amateurs. M. Hallé gave a splendid reading of the *Erlkönig* of Schubert, as arranged for pianoforte solo by Liszt.

The fourth concert, January 3, 1856, was a very interesting one, from the circumstance of Herr Molique (who, together with Signor Piatti and M. Hallé, constituted the executive trio) having composed a trio concertante for these concerts, to which composition we shall more particularly confine ourselves, remarking that the programme consisted of

Trio, in E flat (Op. 70, No. 2) .. ..	Beethoven.
Sonata, P. F. and Violoncello, in A (Op. 69) ..	Beethoven.
Trio Concertante (MS.), in F (Op. 52) .. ..	Molique.
Solo, Violoncello .. ..	Piatti.
Selection, P. F. ....	Heller and Chopin.

The Beethoven trio and sonata were of course charmingly rendered. Signor Piatti again evidenced his almost wizard-like mastery over the enormous difficulties of his instrument, into which he seems to throw a breathing life, and with which he appears to hold converse, as it were with a hidden soul. We did not think M. Hallé quite so happy with his instrument on this occasion as we have usually had the pleasure to remark, but yet withal the selection was apparently enjoyed by the crowded assemblage present.

The principal feature of the evening was the performance, for the first time, of Herr Molique's MS. trio, an additional interest being aroused by the fact that the erudite composer is well known to the subscribers to these concerts, and acknowledged to be a thoroughly well-practised musician; and being one already known as a writer of very clever works, the audience were naturally very curious to know what was in store for them. Taken as a whole, the trio must be considered satisfactory. It is full of melodic beauties of unmistakeable elegance, and possesses certainly great merit. If we give our opinion as to the various portions (in comparison with each other), we should certainly pronounce the *andante* to be the most satisfying to the musical critic. It is no injustice to the composer to say that the work, notwithstanding that it was played under the leadership and direction of the author, requires to be better known before full justice can be done to it. It is the unity of thought, the sympathy of natures, the assimilation of ideas, and the oneness of purpose (arising from familiarity with the subject), that can alone endow the artists employed in the performance of this class of music with the power of rendering its beauties perfectly evident to the listeners. This was our impression, and consequently there arose in the mind the desire that we might hear it again, for assuredly it deserves repetition. We were particularly struck with passages of exquisite beauty in the violoncello portion, the nature of which fully evidenced the fact that the composer understood the peculiarities of the instrument for which he was writing.

The fifth concert (Jan. 17, 1856) was, we consider, the least suc-

cessful of the season. It is true that the programme included the following:—

Trio, in F (Op. 123) ... ..	Spohr.
Sonata, Pianoforte, E flat (Op. 27, No. 2) ... ..	Beethoven.
Trio, B flat (Op. 97) ... ..	Beethoven.
Variations à la Monferrina, P. F. and Violoncello ... ..	Hummel.
Solo, Violin, "Morceau de Salon" ... ..	Sainton.

Notwithstanding that the trio comprised the united services of three of the greatest artists living—Hallé, Sainton, and Piatti—the music did not, on this occasion, seem to go so well as we could desire. The trio by Spohr is a well-conceived work, and the various portions cleverly developed, yet it is not a composition that can rank by the side of the trios of Beethoven. We are quite willing to admit the skill and erudition of the learned *maestro*, as also that there are occasional passages of great beauty; but, as a whole, the satisfaction realised is not unalloyed by the fact that the mind is frequently guilty of drawing comparisons that interfere materially with the completeness of the feeling of true enjoyment. The sonata by Beethoven was more to our mind, and was very refreshing after the studiously-learned work which had preceded it. The *allegro*, rushing along with all the wild impetuosity of a mountain torrent, is a remarkable feature in this capricious production, giving us another evidence of how fully the author felt that he possessed the power of making his compositions capable of delineating his own feelings, and showing how completely the "science of sweet sounds" was to him indeed a language. The most satisfactory portion of this concert was the trio of Beethoven in B flat (Op. 97.) This work bears the impress of maturer thought and more complete design than most of this composer's other works, although it may be a question as to how far this composition is, in some respects, superior to the C minor (Op. 1); still, it must be borne in mind that the accepted form is more strictly adhered to than in its admired companion. The treatment of the theme by Hummel, for pianoforte and violoncello, is masterly, but yet not sufficiently interesting to enchain the attention to any great degree. M. Sainton's rendering of his own "Morceau de Salon" was, as might be expected, a brilliant performance. The usual pianoforte selection was omitted.

The sixth concert (Jan. 31, 1856) included the same triad of executants as on the previous occasion, and the successful rendering of the rich programme was in every case all that could be desired. Where all was so good, the critic's labours are proportionably light. The programme was—

Second Trio, in F (Op. 80) ... ..	R. Schumann.
Sonata, Pianoforte and Violin, A minor (Op. 23) ... ..	Beethoven.
Grand Trio, in D (Op. 70, No. 1) ... ..	Beethoven.
Solo, Violoncello, "Serenata" ... ..	Piatti.
Selection, Pianoforte ... ..	Heller.

The trio by Schumann is a work comparatively little known in this country. Although the merits of the writer do not place him side by side with authors of the very first degree of excellence, still there is in all his writings an evidence of musicianly skill that in some measure compensates for the absence of greater fertility of invention; and although we cannot pronounce Robert Schumann to be a Beethoven or a Mozart, we must assign him an honourable position. There is a degree of bold daring in the occasionally somewhat crude harmonies, that as often interferes with the true poetical feeling that we fancy would be more evident but for this objection—not that we would question the merit of this daring, when arising from a consciousness of harmonic power, but that we do not like mannerism in any shape, however learned its origin. Notwithstanding these points of objection, there is a degree of beauty and a fresh originality in this work that is certainly welcome. The design and the carrying out of the plan in its somewhat novel form are also welcome. Of the A minor sonata, and of its execution on this occasion, we have to admit that we have no words sufficiently strong to express our admiration. Although it is but a short work, there is, throughout the whole, such a masterly treatment of the various subjects, that it leaves the musical appetite thirsting and craving for more. Of the grand trio in D (Op. 70), we scarcely know what to say. Mere language fails to depict the magnificence of this lasting monument of Beethoven's mighty mind! Whether we take the opening movement, bursting upon us, as it does, with its resistless impetuosity, or the more calm portions of the dialogue, that is so exquisitely worked out, we are still obliged to confess that no language but its own original tongue can give any positive idea of its grandeur of design. Of the

*largo* movement, it is (if possible) still more difficult to speak. Nothing but the most untiring attention on the part of the listener can suffice to fathom the mysterious depths of the mighty Beethoven's intentions. It is generally admitted, that the composer of this exquisite trio rarely or never wrote without some romantic idea as a text from which he drew his almost inspired productions, and it is not saying too much to assert that the origin of this movement must have been some "sad tale of sorrow or of woe"—nay, more, it not unfrequently assumes an almost unearthly character, such as one might suppose to have been the wailings of spirits condemned to endless torment, in whose case hope was but as "a thread in memory's web." Nothing could more clearly depict a scene of hopeless agony than the restless *tremolando*, with its ever-varying semitonic progressions, sustained (to use a contradiction) by the pianoforte. The serenata for violoncello solo was played by Piatti in his own luscious style—we say *his own*, inasmuch as we know of no artist that can, at least *does*, give the same amount of *voce* character to the tones of his instrument. No disrespect to Signor Piatti, but we did not think so much of the *composition* as of the *performance*—it is scarcely possible for an individual to be great in everything. M. Hallé's selection was, on the whole, a clever performance, but not, in our opinion, music worthy of his position as a pianist.

The seventh concert, Feb. 14, 1856, was performed by Molique, Piatti, and Hallé; and, in accordance with the wishes of many that had partially enjoyed the trio by the eminent violinist, on the occasion of its first performance on the 3rd of January, it was this evening given a second time, the selection being—

Trio Concertante, in F (Op. 52) ... ..	Molique.
Sonata, P. F. and Violoncello, in D (Op. 58) ... ..	Mendelssohn.
Trio, in C minor (Op. 1) ... ..	Beethoven.
Solo, Violin ... ..	Molique.
Selection, P. F. Preludes and Studies ... ..	Chopin.

As regards the trio by Molique, we have but to repeat that it is certainly a work of great merit, and the second performance of the composition evidenced the truth of our remarks as to the desirableness of the utmost familiarity with a subject of the kind, in order that its proportions might be fully understood, and its peculiarities developed. Although we are not yet satisfied that we have heard it in all its importance, yet the second hearing was far more satisfactory than the first, inasmuch as there was an evident unity of purpose not perfectly apparent in the original instance. We predict for this trio an ultimate popularity commensurate with its evident merit. The joyous sonata for pianoforte and violoncello, by the lamented Mendelssohn, was a rich treat; [gorgeous sequences of harmonies follow each other with the most untiring rapidity: if there be any portion of the work that is indefinite, it is the *adagio*—there certainly does seem to be a degree of mystery about the composer's design in this portion of the work. The universally admired C minor trio of Beethoven is so well known, that we have only to remark that its merits received ample justice on this occasion; indeed, we have rarely heard this work so magnificently rendered. The solo (violin), by Herr Molique, did not produce the effect that might have been anticipated from so renowned a violinist; we opine that Molique excels more in classical compositions than in those demanding merely executive display. M. Hallé's pianoforte selections were, as usual, brilliant manipulations.

The eighth and last concert of the season took place on the evening of Feb. 28, 1856, and for which the engagements were inclusive of the services of M. Sainton and Mr. Carrodus, violins; M. Baetens, viola; and Signor Piatti, violoncello; with M. Hallé, pianoforte. The programme comprised the following:—

Grand Trio, in D minor (Op. 40) ... ..	Mendelssohn.
Sonata, quasi-Fantasia, C sharp minor ... ..	Beethoven.
Quintett (Strings), in F (No. 7, Op. 49) ... ..	Beethoven.
Solo, Violoncello ... ..	Piatti.
Solo, Violin ... ..	Sainton.
Selection, Pianoforte ... ..	Chopin.

What has the musical world not lost by the premature—at least early—death of the lamented Mendelssohn? Such was the sorrowful thought that presented itself when listening to the exquisite D minor trio—full, as it is, of beauties of the most remarkable character, and such as can only be understood by those to whom this charming composition is familiar; often as we have heard it, there are as often new beauties discoverable. We have no language with which to do M. Hallé full justice, as regards his rendering of the "Moonlight" sonata, bearing in mind the fact that it was



written under feelings of the most exquisitely painful disappointment, viz., a hopeless attachment to the fair lady to whom it is dedicated. It is not difficult to trace the agony of mind depicted in this composition—hoping often, as often plunged headlong into the very fastnesses of despair! It would seem that the gifted pianist had deeply studied (almost to realisation, it might appear) the intensity of the feeling that prompted such an outburst of impassioned eloquence, and, influenced by the nervous energy arising from this exciting cause, M. Hallé gave us a specimen of piano-forte playing such as would have more than satisfied even the mighty Beethoven!

The universally admired quintett of the same mighty master was also splendidly performed. This difficult composition has often been spoiled by an unsteadiness arising from the consciousness of the difficulties to be encountered; but on the present occasion all seemed to go “merrily as a marriage bell.” Once again we have to accord to Signor Piatti the first place of honour as a violoncellist. His rendering of his own melodious solo, “Bergamasca,” was indeed a splendid performance. Although we must admit that M. Sainton’s playing of the “Lucrezia” fantasia was a most masterly effort (if effort it could be called), still we are disposed to think that he (like his contemporary Molique) succeeds best in works of a more classical nature—for purity of tone, faultless intonation, and elegance of style, he may be justly pronounced to be one of the most eminent violinists of the age. M. Hallé brought this successful season to a close with a selection from his favourite author Chopin.

Our *résumé* has become a far more extended subject than we originally purposed that it should be, but even yet we cannot quit the matter without some few further remarks; and in thus extending our paper on this subject we would call the especial attention of societies, such as the Manchester Classical Chamber Music Society, to one important fact—viz., that while the avowed object of the society is to foster and encourage taste for the undying works of the great authors, the claims of the hard-working resident professors should not be overlooked. It is but too common a circumstance to find instances in which merit of a very high order is located in the immediate neighbourhood where this honourable object is said to be persevered with, and where such merit is suffered to pine amidst the withering influences of chilling neglect! This should not be the case. Another remark we feel bound to make with reference to the just meed of praise that we have accorded to M. Hallé; while we are thus giving praise where it is but justly due, we must not neglect to remark the fact, that this praise derogates not one iota from the importance of the phalanx of musical talent that is congregated in this northern metropolis. True it is that they may not be all possessed of the world-wide renown that has been accorded to some of their more fortunate brethren; but who shall say how far they might not be urged to qualify themselves to compete with the artists who have so often “discoursed eloquent music” in the concerts of the Classical Chamber Music Society? If the subscribers to this society have the love of music at heart, let them hold out the hand of welcome encouragement to all persevering artists, of whatever country or clime they be. If this principle were carried out we should see classical societies springing up around us in every town, both large and small, and, as society became, in a musical sense, more generally educated, the professors of the art would have a double interest in furthering their own advancement at the same time that they were promoting the interests of the science generally.

**ABERDEEN.**—On Wednesday evening, Mr. Julian Adams gave a “grand festival of Scottish Music” in the County Rooms. The concert, which was quite of a distinctive character, was a most decided success. There are, as most of our readers know, scattered here and there throughout Scotland, a number of capital violinists—“first-rate fiddlers,” to use a homely expression; almost self-taught men, whose spirited rendering of our native Strathspeys and reels makes one almost ready, in respect to “dull Italian lays,” or any imported music whatsoever, to re-echo the words of the genial old poet:—

“I wadna gie our ain Strathspeys  
For half a hunner score o’ them.”

A selection from the front rank of these men forms the famous violin band of Mr. Julian Adams, and, under the admirable leader-

ship of Mr. R. B. Stewart, musical director of the Queen’s Theatre and Opera-house, Edinburgh, their playing on Wednesday evening was marvellously effected. The concert opened by a beautiful solo (by Mr. Adams himself) on the Royal Harmonicorde, an instrument, by the way, presented to Mr. A. *en souvenir* of his performances at the Paris Exhibition during her Majesty’s visit to the Emperor in 1855. As a whole, the performance was pre-eminently national, and the merits of the various performers, without exception, of a high order. Mr. Adams himself is a most accomplished musician, and his varied powers were well seen in the part taken by him in the festival. His manipulation of the various instruments was really admirable. Mr. Milne sang with his usual heart and effect, and the natural, unaffected, and expressive singing of the Misses Henry was most warmly received by the audience. Of the violinists we can safely say that their joint performance is not likely to be soon effaced from the minds of any who heard them. In connection with this festival, we were forcibly struck with the necessity of something being done to provide sufficient accommodation for concerts of a really popular character. The County Rooms, on Wednesday night, were crowded to excess—the audience embracing many of the *élite* of the city and neighbourhood—and yet great numbers had to go away for want of even standing room. The friends of popular elevation and recreation cannot do better than aid the movement in this direction. At the conclusion of the performances, Mr. Adams amid applause announced his intention of repeating the festival a week or so hence.

**BRADFORD.**—The committee of the festival have arranged for the erection of a larger organ in St. George’s Hall. The Earl of Harewood and the Lord Bishop of Ripon have consented to be nominated as patrons of the festival.

**BRIGHTON.**—Mrs. Fanny Kemble gave a reading of Shakspeare’s play of Henry V., on Thursday evening at the Town Hall to the members of the Mechanics’ Institute; the Hall was crowded to excess, and a vast number was turned away from the doors.

**AMATEUR PERFORMANCE AT THE THEATRE.**—The performance which had been announced in aid of the funds of the Sussex County Hospital came off on Monday and was very successful in its object, a full and brilliant house testifying in the most practical manner its approval of the appeal and its sympathy with the noble institution on whose behalf it was made. The performances comprised the comedy of *The Heir at Law*, the farce of *The Siamese Twins*, and the drama of *The Miller of Derwent Water*, which, with the exception of the female parts, were entirely supported by the Brighton Histrionic Society, who, we need scarcely say, did their best to entertain the audience. Mrs. Bartlett, and Miss Sabine were the principal ladies engaged, and they exerted themselves in many ways to assist the amateurs, while the audience encouraged the aspirants as well as the professionals with frequent and hearty applause. The receipts, we understand, amounted to about £65. The following Address, written for the occasion, was delivered on the rise of the curtain by a gentleman who volunteered for the service:—

’Tis seven o’clock; but e’er the play begin  
I’ll try from each their sympathy to win.  
Deal gently with us, pray pass o’er a flaw,  
Should you discern it in our Heir at Law.  
A noble cause we strive this night to aid,  
If we succeed, our efforts are well paid;  
The County Hospital our help doth need;  
Then in this task you’ll wish us all good speed.  
Ambition, Shakspeare says, no good e’er wins,  
Yet Charity’s the cloak to cover sins.  
We’ll try our utmost, each his best will do,  
If you but smile away a fault or two.  
It ill becomes me longer to dilate,  
And if it did, I’ve nothing more to state,  
Therefore, at once, I pray you, let me go,  
And if our play succeeds you’ll answer so

(Clapping his hands.)

THE Rev. Mr. Boutell delivered a lecture in connexion with the Athenæum on Wednesday evening in the Town Hall, on our National Flags, which the lecturer substituted for that announced in the Syllabus, on “The Decisive Battles of the World,” owing, as he stated, to his having been unable to prepare the latter in consequence of illness. The attendance was not numerous, from which one might infer that the abstract question of “battles” has no great interest for a Brighton audience. The lecturer pointed

out at considerable length the uses to which flags were applied in war in ancient times. The greatest importance was attached to the safety of their banners by the Roman armies. In the conquest of Britain by Julius Cæsar, the eagle bearer cast himself into the sea, and advanced with his precious charge, struggling with the surf, crying "follow me," and a rush was made by the forces. A great struggle ensued on the shore; but the eagle was safe. The ancient heraldic insignia has often proved the handmaid of history. The lecturer showed by the use of diagrams the different royal flags and banners belonging to England from an early date. He stated that the Union Jack was combined of the original flag of St. George of England, the flag of St. Andrew of Scotland, and the flag of St. Patrick of Ireland. The different flags of the army and also of the fleet were next explained; but the explanation was technical. He referred to the pride with which the soldier regards the particular flag of his regiment, which he would die to preserve from defeat or disgrace, which had been frequently seen in the recent war in the Crimea. The rev. gentleman, at the close of the lecture, referred to the banner of the Cross, and gave his discourse a religious turn, which did not seem to be relished by the audience, as many persons left the room before Mr. Boutell had concluded.

**COVENTRY.**—The Choral and Instrumental Society gave their second Concert at St. Mary's Hall, on the 6th inst., and everything went off exceedingly well, and seemed to give universal satisfaction. This time all was in perfect harmony and keeping, and we were particularly grateful to the horns, who, even in the chorus, "Awake, the trumpets' lofty sound," where we might have expected an obtrusive flourish or two, kept themselves modestly within bounds. Miss Lascelles has a full and powerful voice, and gave "O rest in the Lord," which was deservedly encored, with exquisite sweetness and pathos. We are glad to be able to recognise in this Society so much native talent, which has certainly been admirably developed and trained by Messrs. Simms and Chater; and we shall rejoice to see it transferred, as the nucleus of a much larger body, to the Corn Exchange, where music may become the weekly food of the people here, as it is in the Town Hall of Birmingham.

ALL the first talent at present in this country, with the exception of Jenny Lind, has been engaged for the Concert at the opening of the Corn Exchange.

**DUBLIN.**—The performances at the Theatre Royal on Thursday week were under the especial patronage of the Marquis and Marchioness of Downshire—a deserved compliment to Mr. Harris in recognition of the very great services rendered by him in the arrangements for the late Amateur Operas in aid of the "Irish musical Institution." The complete success by which those novel and charming performances were distinguished was in no slight degree due to the practical experience of Mr. Harris, who in the kindest manner gave his assistance to forward the laudable objects of the ladies' committee. As might have been expected therefore, under the circumstances, the Theatre Royal presented a brilliant array of rank and fashion, and the performances went off with the greatest spirit and *clat*. Let us add, that the judgment and liberality displayed by Mr. Harris—his taste and tact in catering for the amusement of the public—amply deserve the very great success by which his management of our national theatre has been signalized on this occasion.

SHAKSPEARE'S *As you like it* was produced at the Theatre Royal on Saturday evening, with Miss Vandenhoff in the part of *Rosalind*.

**GLASGOW.**—The third opera season, which is to consist of twelve representations, commenced on Monday, the 3rd inst., at the Theatre Royal, under the management of Edmund Glover, Esq., the respected lessee, and Messrs. Muir, Wood, and Co., the chief musical *entrepreneurs* for Scotland. The orchestra, numbering thirty performers, is that of the celebrated Franche Luin, in Amsterdam, and is most efficiently conducted by Signor Orsini; the chorus is from Covent Garden. The opera selected for the opening was *Don Pasquale*, one of Donizetti's most charming operas, and from its lively character, both in "book" and music, is deservedly a favourite. Norina was fairly given by Madame Fodor, as also Malatesta by Signor Monari, but the success of the opera was secured by the singing and acting of M. Zelgar as the Don, and of Signor Neri Baraldi as Ernesto. On Tuesday Verdi's *Trovatore* was given for the first time in Glasgow, and proved a decided hit. The part of Leonora was given by Madame Fodor, but on the whole she proved unequal to its proper execution. That of the

gipsy Azucena, was rendered by Madame Widmann, who did it every justice, and stamped herself at once as a most powerful actress, by her correct conception of the gipsy, implacable in revenge, yet tender in her love for the son of her adoption. Her voice is remarkable for its strength, and a considerable "tremolo," which gives effect to many passages. The success of the opera was greatly indebted to the Manrico of Signor Baraldi, who gave the music with great power and beauty, the latter quality being especially shown in the aria, "Ah si ben mio," the gem of the evening, and which received a unanimous encore. We predict a brilliant career for this charming tenor. The Conte di Luna was given by Signor Monari in a creditable manner, but his voice wants flexibility, and we might say that the ballad "Il balen," received the encore more from its intrinsic beauty than from the manner in which it was rendered. The choruses went off with great vigour, excepting the "Miserere" in the last act, which was so "messed" that the effect of the whole *scena*, the finest in the opera, was quite spoiled. On Thursday *La Favorita* was produced, with Madame Widmann as Leonora, Signor Baraldi as Fernando, and M. Zelgar as Baldassare. The most commendatory points in this performance were the acting of the denunciatory passages in the first act by M. Zelgar, the powerful personation by Madame Widmann, and the exquisite delivery of "Angiol d'amor" by Signor Baraldi, the latter creating quite a *furor*. On Friday *Le Prophète* was produced for the first time in Glasgow, with Herr Reichardt as John of Leyden, and Madame Widmann as Fidès, on whom the success of the opera depended. Herr Reichardt personated the Prophet with so great dramatic force and excellence of vocalisation as to produce quite a sensation, and with Madame Widmann to share the ovations of a crowded audience. We think this opera, on the whole, a heavy one, and that its general popularity is somewhat indebted to its scenic effects. On Monday (10th) *La Sonnambula* was given, but the performance calls for no particular remark. *Le Prophète* was repeated last evening with increased effect.

(We do not agree with our obliging correspondent as to the intrinsic beauty of "Il balen," nor do we subscribe to his opinion of the *Prophète* as a whole.—Ed. Mus. Gaz.)

**KIDDERMINSTER.**—We are glad to learn that the attempt to provide cheap musical entertainments for the people has hitherto been successful; and although there has been much variation in the productiveness of the different concerts in respect to the exchequer, on the whole the committee have been nearly able to pay their way with the receipts. The expenses for printing, for fittings and for music, have been much higher this season than they will be in future seasons, and the public taste for musical recreation will have increased. The ninth concert seems to have been the least patronised, for on that occasion only £3 19s. 9d. was received; the sixth was the most remunerative, we presume, for then the receipts rose to £14 15s. 6d. The total income from fifteen concerts, and season tickets, has been about £140. It is highly creditable to the management that so much good music has been provided for so small a sum. The concert on Thursday night was the most successful one yet given. The room was crammed in every part. Mr. Haynes was much applauded in his organ solos, one of which (the overture to Masaniello) was enthusiastically encored. He also played a pianoforte solo ("Andante and Allegro vivace," from Mendelssohn's grand concerto in G minor), in a masterly manner. Miss F. Martin was well received, and obtained encores to each of her songs. Several glees were well sung by the choir. A violin solo, by Mr. Torrington, was well played. We are sorry to hear that Mr. Haynes's engagement ends with this concert. The next concert will not take place till the 27th inst.

**KIRKBURTON.**—On Saturday evening selections from the *Messiah* were performed in the Grammar School, for the benefit of a Mr. W. Parkin. Mrs. Sunderland and other vocalists assisted. The performance, which is reported as very good, was under the direction of Mr. Matthew Rollinson.

**LINCOLN.**—The Corn Exchange was crowded yesterday week to hear a performance of selections from the *Messiah* by the Choral Society. The solo parts were sustained by Mrs. Craven, from Hull, Miss Freeman and Mr. W. Taylor, from London, and Mr. Lumley, of the Lincoln Cathedral choir. The performers numbered upwards of 70.

**NEWBURY.**—Henry Russell paid this borough a visit yesterday week, and amused a crowded room with his drolleries and stories.



**SHEFFIELD.**—On Thursday evening, a musical entertainment was given at the Cutlers' Hall, by Mr. Wehli, a gentleman now for some years resident in this town. Though of a strictly private nature, the plan of this evening was so novel in its design, and so successful in its execution, that we take the liberty of alluding to it as a pleasing innovation in the art of party giving. The guests, about 250 in number, were assembled by invitation. It was announced on the card that the reception would take place from seven to eight p.m. Accordingly, by the latter hour, all had arrived, and were seated in the ball room, the centre of which was occupied by a very magnificent grand pianoforte, by Messrs. Collard and Collard. A programme, received on entering, announced that Mr. Cooper, our most eminent violinist, and Miss Milner, whose delightful singing we have repeatedly noticed, had been engaged to perform on the occasion. The host himself opened the performance, with Beethoven's magnificent sonata in C minor, well known as the "Sonata Pathétique." Of this we will only say that hypercriticism itself could detect no error, so brilliant, yet so feeling and expressive was the rendering of it—the version was worthy of the original. This was followed by Mendelssohn's concerto in E minor, by Mr. Cooper, to which we have alluded so recently as to preclude the necessity for further remark. It was received in the warmest manner by the delighted audience, as was also Miss Milner's song from Weber's "Freischütz," which immediately followed. Then succeeded two pieces, performed and composed by Mr. Wehli, which were announced as illustrations of the modern romantic school—"La Naiade" and "L'Orgie." These are very distinct in style, but both highly dramatic and beautiful in conception. An encore was followed by a third composition of the same author, "Chant d'Oiseau," a shake study, which concluded the first part. Then there was an interval of half an hour, during which tea, coffee, promenade, and conversation were indulged in. The second part opened with a *duet concertante* for piano and violin, on airs from the "Barber of Seville"—very brilliant, and admirably performed on both parts. Miss Milner sang in most exquisite style a song by Pacini, with violin obligato, which was most warmly applauded and encored—most judiciously, the encore was made literal. Then Mr. Wehli played three short pieces, for the purpose of illustrating and contrasting three different schools of music—a most graceful *nocturne* (in F sharp major), by Chopin; one of Mendelssohn's "Lieder," (in E major); and the minuet and trio from Mozart's symphony (in E flat.) Miss Milner then sang with great feeling, "Non mi dir," from "Don Giovanni." A magnificent and elaborate fantasia, composed by Mr. Wehli, on airs from "Les Huguenots," concluded the programme. At the earnest request of the company, he then played "God save the Queen," with variations. During the evening the guests showed their appreciation of the entertainment provided, not more by their applause than by their earnest and attentive silence and quietness during the whole performance.

**THURGOLAND.**—A singing class has been commenced in connexion with the Mechanics' Institute, in order to raise an efficient choir for the church of that village, the want of which has been greatly felt for some time. A private gentleman has kindly volunteered his services as teacher.

**WORTLEY.**—A dinner was given to Mr. J. S. Booth on Saturday week, on the occasion of his resigning the office of organist of Wortley Church.

## Foreign.

**BERLIN.**—Madame Michal—a Swedish lady, described as possessing a beautiful voice,—has been singing in the north of Germany, and is shortly to appear at the Opera as *Queen of Night* in *Zauberflöte*.

**FLORENCE.**—Döhler, the pianist, died recently of consumption. He had married a Russian lady and was 40 years of age.

**LISBON.**—On the 24th ult. the great *maître de danse*, M. St. Leon, came to issue with the direction of San Carlos, and refused to make another *pas* unless the amount of salary due to him were paid. Although the dance had been announced, the opera finished,

and a full house anxious to see the curtain draw up on the ballet of *Paquerette*, the obdurate disciple of Terpsichore refused to stir unless the money was forthcoming. The upshot was, that he was taken to the Carmo guard-house, on the charge of breach of contract, whence, however, he was afterwards freed at the instance of the French minister. This is by no means the first occurrence of a similar affair in connection with the artists employed at San Carlos. Mr. Braham had to use a similar measure to oblige the direction to pay him his due.

**MELBOURNE.**—Catherine Hayes has become so great a favourite with the Melbourne people, that her announced departure has brought forth an address to the lady, numerous and respectfully signed, in which she is earnestly requested to continue for some time longer her operatic performances in that town. G. V. Brooke has appeared, for the first time, in the character of *Richard the Third*, at Coppin's Olympic, where the play was revived at some cost, and with much care, last November. The house was crowded on the occasion, and at the fall of the curtain there was a general call for Mr. Brooke. Shylock is however considered by the Australian public as his very best impersonation.

**MUNICH.**—At a concert given at the theatre, the other day, the music to Beethoven's *Prometheus* was executed with great applause.

We understand that a score of M. Gounod's Third Symphony is on its way to England, with a view to its performance in London.

**PARIS.**—Rachel has received numerous visits from distinguished personages since her return.

The metropolis of France is in full activity. On Monday last, Madame Grisi reappeared at the Italiens as *Semiramide* and on Wednesday the celebrated tragic actress Madame Ristori commenced her performances for the season, with the *Mirra* of Alfieri. At the Théâtre Lyrique, where Madame Cabel has been succeeded by Madame Miolan-Carvalho, there is a new opera, composed by M. Clapisson to words by MM. de Leuvin and St. Georges, with the title of *La Fanchonette*. The heroine, thus named, is a street-vocalist, who has risen to affluence, and devotes herself to insuring the happiness and prosperity of a young Prince de Listenay, with whom she is in love, although one of the elements of his future felicity is a marriage with another woman. M. Du nas's historical play *Henri III et sa Cour*—originally produced at the Théâtre Français in 1829—was revived on Saturday at the Gaité, with M. Lemaître as the *Duke of Guise*.

ALEXANDRE MONTFORT, the dramatic composer, died on the 12th ult. He was born in May 1804.

MADLE FARGUEIL, the actress of the Vaudeville Theatre, appeared a few days since before the Tribunal of Correctional Police, to complain that M. Signouret, responsible editor of a journal called the *Triboulet*, and a writer for it, named Morand, had libelled her in the number of the 20th January last; but she said that though she wished them to be condemned, she did not ask for damages. The Tribunal declared the complaint well founded, and fined Signouret 100 fr. and Morand 50 fr.; it moreover condemned them to pay the costs, and also the expense of inserting the text of the judgment in three newspapers.

**RIO DE JANEIRO.**—A disgraceful occurrence has recently taken place at the opera-house. Madame Charton, one of the best singers that ever visited Brazil, was singing for the last time, her engagement having expired. When she came forward she was received with cheers, mingled with cries of disapproval; and some scoundrels pelted her with potatoes, apples, and other missiles, including a species of cracker, which explodes on concussion with any substance. Madame Charton was wounded on the face, breast, and head. She was too much injured to be able to proceed, so the curtain fell, and all retired. This outrage took place in the presence of their imperial Majesties.

The theatre of San Francisco de Paulo was burnt to the ground on the night of the 27th January, in two or three hours. This is the third time that this theatre has been destroyed by fire. The loss is very considerable, and the fire is supposed to have been caused by the fall of a lighted cigar in some part.

**VIENNA.**—Flotow's new opera, *Albini*, which was given for the first time on the 12th of February, is pronounced by the musical critics a failure.

## CORRESPONDENCE.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I think it will gratify both you and many of your readers (especially those who are schoolmasters or mistresses), to know that in this academy, which is by far the largest in the neighbourhood, we have succeeded in introducing not only vocal but instrumental music. A class has been lately formed for the study of the cornet and other brass instruments, and, by using the elliptical mouthpiece, invented by their teacher, Mr. H. Bird, of this town, the pupils experience no difficulty in blowing, but, on the contrary, pursue their study with that cheerfulness, which shows, plainer than words could testify, that they consider it agreeable. —I am, Sir, yours faithfully,

PHILIP MARKS, Principal.

Amblecote Training School, Stourbridge.

## DIALOGUE BETWEEN SIMPLEX AND VELOX.

## WHAT IS AN ORATORIO?

S. WHAT is an oratorio?  
 V. An opera without dresses or scenery.  
 S. Of sacred music?  
 V. Yes: but often of a secular character.  
 S. Ought not sacred music to be performed in a sacred place?  
 V. Perhaps so; but would you have money taken at the doors of a church as at a theatre?  
 S. Certainly not. Yet sacred music, as a mere matter of amusement, seems strangely out of place.  
 V. Oh! custom reconciles us to everything. Pulpits are often placed right before the altar, which clergymen, in such cases, turn their backs upon.  
 S. Would they do that in the presence of the Queen?  
 V. Oh, no; that would be considered an affront.  
 S. Well, say no more about that; what do people go to an oratorio for?  
 V. As they do to the opera—to be amused.  
 S. But they love the music?  
 V. Not sufficiently to have it in a place of worship.  
 S. Why not?  
 V. I can't tell, but they don't, nor won't.  
 S. How odd!  
 V. There are plenty of odd things in the world.  
 S. This is one of them. I suppose the words of an oratorio are secular?  
 V. Oh, dear, no; some of them are of a most sacred character.  
 S. And sung, like those in *Fra Diavolo*, the *Magic Flute*, or the *Marriage of Figaro*, for amusement?  
 V. Exactly.  
 S. The same kind of people, of course, go to an oratorio as to an opera?  
 V. What a simpleton you are! Why, the same kind of people who are in ecstasies at an oratorio, would not set their foot in a theatre for all the gold in Australia.  
 S. How odd!  
 V. Very.  
 S. The music of these oratorios, I suppose, is good?  
 V. Y-e-e-s, some of it is first-rate; but the secular use made of some of the words in the *Messiah*, for instance, shocks me. They would be appropriate and beautiful in a church; but, as a secular amusement—Well, I suppose I am not sufficiently refined to understand such things.  
 S. But why don't they have them sung in churches?  
 V. I'm sure I don't know; I suppose because 'tisn't customary.  
 S. When I get back to Germany, and tell them this, they'll not believe me.

V. Very likely.

S. Why?

V. Because it will teach you the value of silence, and not to expose yourself before incredulous people.

S. I thank you for your hint.

V. To which you are perfectly welcome.

## LECTURES RECENTLY DELIVERED.

"On War or Peace," by W. Adams Smith, at the Town Hall, Brighton, March 7.  
 "On the Arctic Regions," by Dr. Rae, at the Town Hall, Brighton, March 4.  
 "On the mode of treating discharged criminals, and on the ticket-of-leave system," by Robert Hall, Esq., at Leeds, March 7.  
 "On Christian Civilization," by Rev. C. Bailkache, at Leeds Young Men's Christian Institute, March 7.  
 "Against the Use of Tobacco and Snuff," by Mr. Reynolds, Town Hall, Sheffield, March 7.  
 "On the Cultivation of the Mind," by Rev. J. M. Calvert, to the Dronfield Mutual Improvement Society, March 4.  
 "Life and its Ends," by Mr. J. F. Smyth, at Mechanics' Institute, Horncastle, March 3.  
 "The Improvement of the Mind," by the Rev. Henry Davies, National School Room, Lavenham, Feb. 26.  
 "The Nature and Manufacture of Glass," by Professor Henslow, at Bildeston, Feb. 25.  
 "Arms, Armour, and Costume," by Rev. C. Boutell, at Bath, Feb. 27.  
 "Contrasted Heroes," by S. T. Williams, Esq., at the British School, High Wycombe, March 3.  
 "Every Man a Schoolmaster," by Rev. W. Walton, at Long Crendon, Bucks, March 3.  
 "Jerusalem and the East," by Rev. W. Aveling, at Aylesbury, Feb. 27.  
 "Pneumatics," by Mr. Butler, at Hastings, March 3.  
 "Hungary and the Magyars," by C. Barton, Esq., at St. Leonards, March 3.  
 "Song, its Influence and Charms," by Mr. Cunningham, at Eastbourne, Feb. 26.  
 "Electro-Magnetism," by Mr. B. Wood, at Horsmonden, Sussex, Feb. 29.  
 "The Life and Writings of Thomas Hood," by Mr. Parsons, at the Brighton Mechanics' Institute, Feb. 28.  
 "The Knights Templars," by Rev. F. A. Piggott, at the Worthing Institution, Feb. 28.  
 "Aluminium," by Rev. John Griffith, at Brighton Athenæum, Feb. 27.  
 "The Dignity of Labour," by Rev. Dr. Hillier, Sandwich Mechanics' Institute, Feb. 28.  
 "Astronomy," by Mr. G. Martin, at Hythe Literary Institution, Feb. 29.  
 "Wit and Humour," by Rev. H. Christmas, at Faversham, Feb. 28.  
 "Freemasonry," by Osmond Phipps, at Ramsgate, Feb. 28.  
 "Mary, Queen of Scots," by Rev. J. G. Rogers, at Dukinfield, March 4.  
 "British India," by Rev. F. Tucker, at Huddersfield Philosophical Hall, March 4.  
 "Statical Electricity," by Mr. George Shaw, at Birmingham and Midland Institute, March 3.  
 "David Copperfield," by Mr. Grossmith, at Blandford, Feb. 26.  
 "Life and Poetry of Wordsworth," by Rev. D. Griffith, at Poole, March 4.  
 "An Hour with the Poet Cowper," by Rev. G. Kerry, at Dorchester, Feb. 26.



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of Literary Property, will sell by Auction at their Great Room, 101, Piccadilly, about the 18th inst., a valuable Collection of Classical Music, vocal and instrumental, and numerous valuable Instruments of all kinds. \*.\* Music sales are held monthly during the season, for which occasions large or small consignments can be received. Other kinds of literary property or works of art introduced in appropriate sales.

## Musical Instruments.

**BISHOP AND STARR, ORGAN**

BUILDERS, 1, Lisson Grove, South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

**HARMONIUMS.—CRAMER, BEALE,**

and Co., have a large assortment of HARMONIUMS, varying in price from 10 to 55 guineas.—201 Regent-street.

**PIANOFORTES.—CRAMER, BEALE,**

and Co. have the best of every description for SALE or HIRE. Cramer, Beale, and Co. are the proprietors of the NEW MODEL OBLIQUE GRAND PIANOFORTE.—201 Regent Street, and 67 Conduit Street.

**THE PATENT DUET CONCERTINA**

(£1 11s. 6d., and £2 2s., with Mahogany Box).—This novel instrument, comprising two Concertinas in one, each having unison notes, enables a single performer (without difficulty) to play duets or melodies with an insulated accompaniment. It is also admirably suited to the voice, and comprises results not to be obtained in any instrument of the description.—Tutor, and Six Books of Airs for Duetto, 2s. each.—Inventors, WHEATSTONE & Co., 20 Conduit-street, Regent-street, London, the Patentees of the Concertinas as used by the most celebrated Performers at the Public Concerts.

**ORGAN WANTED (new or second-**

hand) with two rows of Keys, and not less than Ten Stops. Replies, giving full particulars, and price of instrument offered, to be addressed to G. W. Cockram, Solicitor, Tiverton.

## Miscellaneous.

## BRITON LIFE ASSURANCE ASSOCIATION.

Chief Office, 36 Moorgate-street, London.  
Manchester District Office, 14 Ridgeland.  
Established in conformity with the recommendations of the Select Committee of the House of Commons.

Assurers in this Office may receive the amount assured, during life, without extra premium.  
Building or Investment Policies, issued for terms of seven, ten, or thirteen years, in connection with Life Assurance for Investment of Savings.  
Annuities and Endowments granted on liberal terms.  
Policies Indisputable.  
All descriptions of Life Assurance Business transacted.  
Full particulars may be had of the Company's agents, or of

JOHN MESSENT, Secretary.  
Active Agents Wanted.

**A GRAND BAZAAR** will be held early in May next, under the patronage of Her Majesty the QUEEN, the other Members of the Royal Family, and many noble and distinguished personages, whose names will be shortly published, in aid of the Special Fund of the ROYAL ASYLUM of St. ANN'S SOCIETY, Streatham and Aldersgate, which, by voluntary contributions, affords a home, clothing, maintenance, and education, to children of once prosperous parents, orphans or not, of any nation.

The Committee very urgently invite the kind co-operation of all who may be able, by this means, to further the objects of this most important and interesting Charity. Contributions of works of art, fancy articles, useful and ornamental needlework, English and foreign bijouterie, &c., will be gratefully received.  
Donations or contributions of goods sold, entitle to votes.

EDWARD FREDERICK LEEKS, Secretary.  
Office, 2, Charlotte-row, Mansion-house.

**BAZAAR.** Under the Patronage of

Her Most Gracious Majesty the Queen, and His Royal Highness the Prince Albert.—The Committee of Management of the HOSPITAL for CONSUMPTION and DISEASES of the CHEST beg to announce that in order to promote the fund for carrying on this national and now extensive Charity, the usefulness of which has been increased by accommodation for 130 additional patients, and the opening of the Sanatorium at Bourne-mouth, a GRAND BAZAAR will be held on its behalf in June next, and, by the kindness of the Committee of the Toxophilite Society, in their beautiful grounds in the Regent's Park.

The friends and patrons of this valuable Institution are, therefore, earnestly and respectfully solicited to prepare such articles of work as they may consider suitable for the occasion, including paintings, drawings, &c.; donations also of music, autographs, minerals, botanical specimens, and other articles, and flowers, or pecuniary aid, forwarded to the Hospital, will be gratefully received and acknowledged. Further particulars will be duly published.

PHILIP ROSE, Hon. Secretary.  
OSBORN P. CROSS, Secretary.

Brompton, Feb. 18.

**TO METROPOLITAN and PROVINCIAL MANAGERS.**—"Love and Loyalty."

—Mr. W. J. Robson's successful play of "Love and Loyalty" can now be acted, under arrangements, both in town and country.—Apply to Mr. W. H. Lacy, Wellington-street, Strand.

**PUPILS for the STAGE PRACTICALLY**

Instructed and completed for the Theatrical Profession, by Mr. EDWARD STIRLING, of the Theatre Royal, Drury Lane, and for twenty years Manager, Author, and Actor of the Theatres Royal, Drury Lane, Covent Garden, Lyceum, Strand, Adelphi, Olympic, and Surrey Theatres. Letters addressed to Mr. Stirling, 46 Leicester-square, or the Theatre Royal, Drury-lane, will be promptly attended to.

## Exhibitions, &amp;c.

**ROYAL PANOPTICON, Leicester Sq.**

—A Ramble through Venice, on alternate mornings and afternoons.—Whittington and Fuss in boots, by Mr. Leicester Buckingham.—Vocal Entertainment, by Mrs. Theodore Distin and the Orpheus Glee Union.—Grand Organ Performances by Edmund T. Chipp.—Luminous and Chromatic Fountain.—General Exhibition, from 12 to 5 and 7 to 10.—Admission, 1s.; children and schools, half-price.

**TURKISH EXHIBITION.**—A splendid

figure of Omar Pasha, those of the Sultan's Imperial Guard, the Dancing Dervish, and the Pipe-smoker, have been newly added to this superb collection, at Hyde Park corner, Piccadilly, which is now daily RE-OPENED from 11 a.m. till dusk. Admission 1s. Children 6d.

**CRYSTAL PALACE, SYDENHAM.**—

The PALACE and PARK are OPEN to the public on Mondays at 9 a.m.; and on Tuesdays, Wednesdays, Thursdays, and Fridays at 10 a.m., on which days the admission is One Shilling; and on Saturdays at noon, when the admission is Five Shillings—closing each day at 6 p.m.

Tickets of admission, including conveyance by railway, may be obtained at the London-bridge Terminus; and at the several agents' in London.

Trains run from London-bridge to the Crystal Palace Station at 8.0 a.m., 9.0 a.m., and every half-hour from 10.10 a.m. to 4.10 p.m., and at 4.25, 4.50, and 5.50 p.m., returning from the Crystal Palace at short intervals throughout the day up to 6.40 p.m.

**THE WIND BAND of the Company,**

consisting of 42 players, performs daily, except Saturday, on which day there is a Concert of Vocal and Instrumental Music, with a full Orchestra, at which selections from classical composers are given.

Director of the Band—MR. AUGUSTUS MANNS.

**EXHIBITION of CRIMEAN PHOTOGRAPHS.** 5, Pall Mall East.—Evening

exhibition from seven till ten, and from ten till five daily.—Admission, 1s. In foggy weather, the gallery is brilliantly lighted with gas.

**CRONSTADT.**—Great MODEL of the

ISLAND, Town, and Fortifications, (taken on the spot), OPEN daily, from 11 till 9 evening, at 163 Piccadilly, corner of St. James's Street. Admission 1s. Children and schools half-price.

**GREAT GLOBE, Leicester Square.**—

Christmas Holidays.—Sevastopol, Model of the Siege of Cronstadt, the Baltic, Sveaborg, &c. Lectures on Russia, the Crimea, and the War.—Arms, Dresses, Pictures, and Trophies captured from the Russians.—Superb Paintings of all the Armies of Europe—Model of the Earth. Admission to the whole building, 1s. Children and schools half-price. Open from 10 a.m. to 10 p.m. Lectures every half hour.

**THE PHOTOGRAPHIC SOCIETY'S**

THIRD ANNUAL EXHIBITION is NOW OPEN at the Gallery of the Society of Painters in Water Colour, 5, Pall Mall East. Open at 10. Admission 1s. Evening, from 7 till 10. Admission 6d.

**FENTON'S CRIMEAN PHOTO-**

GRAPHS.—NOW OPEN, at the Gallery, 53, Pall Mall, next to the British Institution, the 350 PHOTOGRAPHS of the HEROES of the WAR, the Encampments, Valley of the Shadow of Death, the Mortar Batteries, Harbour, Quays, and Plains of Balaklava, Inkerman, Sebastopol, the Redan and Malakoff, Groups of General Officers and their Staffs, taken in the Crimea, by ROGER FENTON, Esq., under the especial patronage of Her Majesty, and with the sanction of the Commanders-in-Chief. Admission 1s. Children half-price. Daily, from 10 to 6.

**MR. ALBERT SMITH'S MONT**

BLANC, Holland, up the Rhine, and Paris, is NOW OPEN, every evening, except Saturday, at 8 o'clock. Stalls (which can be taken from a plan at the box-office, every day, between 11 and 4, without any extra charge), 3s.; area, 2s.; gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian Hall.

**THE LION SLAYER AT HOME, 232,**

Piccadilly.—Mr. GORDON CUMMING describes every night, except Saturday, at 8, what he saw and did in South Africa. Morning entertainment every Saturday at 3 o'clock. The pictures are painted by Messrs. Richard Leitch, Harrison Weir, George Thomas Wolf, Charles Haghe, and Phillips. The music conducted by Mr. J. Colson. Admittance 1s.; 2s.; and 3s. The collection on view during the day, from 11 to 6.1s. Children half-price in the reserved seats and stalls.

**VENTRILOQUISM and MAGIC.**—

WELLINGTON YOUNG, who had the honour of performing before Her Majesty, Prince Albert, and suite, in 1846, and on the 11th and 12th of January, 1855, at Alnwick Castle, before the Duke and Duchess of Northumberland, &c., ATTENDS EVENING PARTIES with his Royal and unrivalled entertainment. Address, 5, Moore Place, Kennington Road.

**THE ZOOLOGICAL GARDENS, Re-**

gent's Park, are OPEN daily, admission 1s., on Monday 6d. The Collection contains ten lions and tigers, a pair of hippopotamus, a herd of elands, and numerous other objects of unusual interest. British Marine Zoology is abundantly illustrated in the Aquarium.

**MISS P. HORTON. (Mrs. T. GER-**

MAN REED) will appear in her POPULAR ILLUSTRATIONS at the Royal Gallery of Illustration, 14, Regent-street, every evening except Friday and Saturday. Full particulars at all the principal Libraries and Music-sellers.

**ROYAL POLYTECHNIC.**—The Poison,

Strychnine.—LECTURE on the above by J. H. PEPPER, Esq., daily, at 4 and 9. The Poison and the Tests used for its Detection exhibited in the Oxy-hydrogen Microscope. All the other Lectures, and the new and beautiful Dissolving Views of Sinbad the Sailor, as usual. Admission 1s. Children and schools half-price. Juvenile morning every Wednesday.

**EMMA STANLEY'S SEVEN AGES**

of WOMAN, pronounced by the unanimous voice of the press, and by increasing audiences, to be the greatest artistic triumph of the day. Evenings at 8, and on Saturdays at 3 precisely.—St. Martin's Hall, Long Acre.

**NEW EXHIBITION of CRIMEAN**

PHOTOGRAPHS, taken after the fall of Sebastopol, by Robertson, of Constantinople, is now OPEN from 10 till 5 daily, at Mr. Kilburn's, Photographer to the Queen, 232, Regent Street, corner of Argyll Place. Admission 1s., with catalogue.

**DR. KAHN'S GRAND ANATOMICAL**

MUSEUM, consisting of upwards of 1,000 highly-interesting models, representing every part of the human frame in health and disease; also, the various races of men, &c. Open (for gentlemen only) daily from 10 till 10. Lectures, varying every day in the week, are delivered by Dr. Sexton, at 12, 2, 4, and half-past 7.—Admission, 1s.—4, Coventry-street, Leicester-square.

**LOVE, the first Dramatic Ventrilo-**

quist in Europe, every evening at 8, except Saturday, Saturday at 3, Upper Hall, Regent Gallery, 69 Quadrant, Regent Street. Stalls, 3s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal Library, 33 Old Bond Street, and at the box-office, from 11 to 5. Pianoforte, Miss Julia Warman.

**MR. W. S. WOODIN as RACHEL, in**

"Les Horaces."—Mr. W. S. WOODIN'S "Olio of Oddities."—This new entertainment, illustrated by fifty instantaneous metamorphoses of voice, character, and costume, and a beautiful Panorama of the Lakes of Cumberland and Westmoreland, will be given in the new and elegantly fitted-up Polygraphic Hall, King William-street, Charing-cross, EVERY EVENING, at eight. Private boxes, one guinea; dress stalls, 3s.; area seats, 2s.; amphitheatre, 1s.—Box-office open daily from eleven till five.—Mr. W. S. Woodin will have the honour of representing, every evening until further notice, the celebrated tragédienne, Madlle. Rachel, as Camille, in "Les Horaces."

**MADAME TUSSAUD and SON'S EX-**

HIBITION.—NEW ADDITIONS.—Alexander II., General Canrobert, the King of Denmark, His Royal Highness the Duke of Cambridge, the Emperor and Empress of the French, the Emperor and Empress of Austria, Marshal St. Arnaud, Lord Raglan, Omar Pasha, the Sultan of Turkey, the Emperor and Empress of Russia, Prince Menschikoff. The Napoleon Golden Chamber completed; various relics added, &c.—Open from eleven till dusk, and from seven till ten.—Madame Tussaud and Son's Exhibition, Bazaar, Baker-street.—Admission, 1s.; Napoleon Rooms, 6d. extra.

**MR. CHARLES OKEY'S PARIS—**

People.—Exhibition—Caricature—Rough Sketches, &c., at 8 every evening. Area 1s.; stalls 1s. 6d.—Regent Gallery, Quadrant.

**SAM SLICK at HOME, in which is**

Introduced Negro Life in America, by Genuine Sable Harmonists from Old Virginia, is now Open at the Linwood Gallery, Leicester Square.—Mornings at 3; Evenings at 8. Admission, 1s.

**MR. ADOLPHUS FRANCIS'S DRA-**

MATIC DECLAMATIONS, every Saturday evening, at 8.—Regent Gallery, Quadrant, Regent-street.—This evening "Virginius." Admission, 1s.; Stalls, 2s. Mr. Francis having finished his readings at the Royal Polytechnic is forming his spring provincial course. Secretaries apply above.

Lessons in Elocution.